

## **11. SYNTHESIS**

I sketch out my points of view in the preface.

According to these a phenomenon doesn't possess certain characteristics in itself, but the subjective relations transform them into what we consider them during our interactions. Because the knowledge, that a phenomenon is the same independently of the situation isn't born with us but we learn it and as such it is explicitly subjective. We must not forget that the audience in the theatre sees in a different way, too because it wants to see in a different way. So it is a huge responsibility the interpretation of the human relations (and within the specific theatrical situations) and the liability of the teacher to change these. One of the most effective methods to achieve this is the action, because it is true that with the subsequent explanation of a situation one can reach to important conclusions but these can never overtake the action itself. So we can't have unambiguous, proved and definitive prototype because the human existence is unseizable in ideas. If we cling to (even to interesting and original) interpretations, the improvisation turns into reproduction, it becomes sterile repetition and acting, not living performance.

Theatrical training is a group work, that's why I considered important to deal the problem of group in a separate chapter.

Within this I analyse three different essential elements: the agitation of the participants in the collective according to their roles, the description of the leader's personality and the requirements towards him, as well as the analysis of the communication both in the group and generally. I considered essential to underline this basic form of the human collective because the human behaviour is the result of the interaction of personal and situational changes. The former knowledge, the similarity between the situations as well as the bodily appearance can be suitable alternatives to personality as well as to the explanation of the consistency in behaviour. According to the group effect the ego-ideal continuously changes, too. The group is the environment where you can have the best possibility to watch that each desire has its counteraction. Many times with the increase of the counteraction you can reach a higher degree in desire. It means the conflict and the effect, too. And the actor's stimulus acknowledgement has a high degree. And last but not least we mustn't forget that work is also a social contact. (Of course at the same time we have to offer a suitable environment because intimacy is the only convenient answer to the claim of stimulus, acknowledgement and structure.)

At the same time it is the group in which we can realize in the most spectacular way the moments of cognition: the perception, the rouse feeling and the mental elaboration. Nowadays we appeal mostly to the latter, it seems that the European theatre has lost the music and movement.

Within the formerly mentioned process an important stress gets the respond: all those inter and outer tricks with which people in their connection accommodate to one another having an effect to the object.. The living organic reaction is very important that has its effect in surprise. The existence in group is also the crucible of a personality. The group is the ground where you can recognize and try everyone's *camera obscura*: the personality.

The chapter about the personality has also two subchapters. In the first I generally touch the idea of personality determined by inheritance, environment and education. (In this way art can easily become the base of identity as it serves ideas to the personality!) At the same time the personality is the determined structure and functioning of the brain. And the force that develops it and keeps the unity is the character which is a particular source of energy. Of course there can be permanent characteristics as well like the mental and cognition

abilities or the appearance, but in fact personality features exist only in the eyes of the spectator. And this leads to the second subchapter in which gains proof the fact that the motives of our spiritual life (reason, will and feeling) exist in the actor's personality in a specific relationship. The personality of the artist is always a different reality from the common one whose ethical task is to make the bad good. For this the artists reach the unknown depth of the world, among laws, they seek the figure and with its help they try to bring it back to the real world. The actor also leaves the reality. This is inspiration. According to Attila József: „Total reality eclipse”.

From this results that theatrical training (and generally artist training) may not neglect these personal characteristics.

In the chapter: Theatrical training from the point of view of the personality, I draw up the points of view of the two components (listeners and teachers) and their expectations from each other. During this the teachers object mostly the students interest towards this job as well as the intensity of their participation (leak of imagination of concentration etc.) while the students blame their teachers for the neglecting of the problems outside of education. It's true that professional education must have priority but it's not at all secondary the fact the additional problems (mostly personal ones) considered important by the students can be used in education, if we introduce them with proper attention into the student's personality.

I deal with this method in the chapter about improvisation which serves to the solution of the problem mentioned in the previous chapter. Improvisation is at the same time the foundation-stone of the artist training because artisanship acts against general creation. It breaks the involuntarily appeared routine, it's a living source of inspiration. It offers technical knowledge but it appeals at the same time to the inner concentration to what Zeami considers the most essential: to the force of the heart. In this way in the course of improvisation the signs of the artistic language can be found, the symbols and the allegories. Because as it is known the symbol as a conventional sign speaks to the consciousness and as a picture to the unconsciousness. So the improvisation has an effect both on the activity of the crust and of the undercrust.

I speak about the way of this effect in the chapter about The Teaching of Improvisation – after I mention the basic problems and aims of training (within this the specific actor training) – I try to grasp this practical process.

The basic questions of the dramatic art: the where? When? Why? Who? How? Become clear and accessible through improvisation. The playing with energy, the Checkhov-method, the Johnstone's status theory as many practice serves the realization of the theatrical radiation and metacommunication, the new original, genuine context of the human existence. In the improvisation plays are discovered the personal moments, the substitutions of the sensations, here comes to light that while acting the imagination gives birth to the stimulus but the reactions are always real. Because in the course of imagination both the real and imaginary object make us react. The more authentic the object is the more authentic the reactions are. The attention must be focused on the object and the sensations must be neglected and let them burst out freely. (To use objects dramatically is as difficult as to suggest them. Nowadays the actors focus their attention only to the figure and less to the surrounding world. If anything is unconvertible they cause the role for it. It isn't always effective or maybe it isn't at all!) Effect can be reached only in this way! It's enough to think that our mimicry has a much greater visual effect upon the spectator who watches the movement, than what the actor feels on himself. And we have the feeling of the most active ego. But the real human being wanders freely from one egostatus to another.

I give a description of the tools used by myself in the chapter dedicated to Improvisation Exercises. I systematized them in different groups (according to their aims and sources). The points of view are personal, so, for example a concentration practice can be

used as a relaxing one as well. I myself also use such variety as the pedagogical situation is instantaneous and doesn't stand the rigid generalization. According to Stanislavski's confessions: „I confess that I also used to lie and not rarely; then when as an actor or as a stage director I have to deal with a role or play that doesn't tempt me enough. In these situations I grow languid, all my abilities become paralysed. I need stimulating. And this compulsion gives a push to the imagination.” But the forcing of imagination can be achieved only through expedient work. Through this can come up to the surface the magical „if” that operates with the secondary meaning. Because it changes the only and essential element of the existing reality. And it does it radically. It changes the context. (It's true that Stanislavski searches real causes for the explanation of the new situation. But the causes are often and mostly irrational. And they depend on the stage meaning to which we subordinate them.) and the first gesture pulls after it the whole system, through the gesture I feel myself. I am aggressive if aggression is the energy that we use to shorten the space or time between the subject and object.

Or if I consider effective Strasberg's advice given to the imitators: don't do what you would do if the object were real, but do what would be necessary to make the object real.

Subsequently in the chapter Confessions I quote my present and former students' confessions. I considered important to measure the effect of my work on my students.

And finally in the epilogue I try to summarize the thoughts that occurred in my mind while elaborating this work. One of them couldn't find its place though it was hidden among the lines all the time. With your permission I put it to the end of this work. According to this the theatre has restricted number of subjects. One must know the script and the characters and the end can already be predicted.

Though the sun that we see in this moment was proved to be eight minutes ago.